A Description of Fletcher's Imagery in his Four Plays (I)

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The following study was conducted with a view to testing the authorshipe of *The Famous History of the Life of King Henry VIII* through the observation of imagery. The conclusion appears in the *Eibeibungaku* (Vol. II, No. 2 & 3) of Kwansei-Gakuin Uuiversity as *The Authorship of "Henry VIII," A Study of Imagery*, of which this forms one of the basic data for comparing Eletcher and Shakespeare in their use of imagery.

In this paper I propose to investigate the imagery used in four plays of Fletcher, and to point out significant differences between the two playwrights. I have chosen the following four plays because Fletcher's sole authorship of them is fairly well grounded and they were written in approximately the same period as *Henry VIII*: *The Faithful Shepherdess* (1608–1609), *Bonduca* (1609–1614), *Monsieur Thomas* (1610–1616), and *Valentinian* (1610–1614). Exhaustive investigation of Shakespeare's imagery has been made by Miss Spurgeon; hence in classifying Flethcher's imagery I have followed her method with certain modifications. The classifications into which I have divided Fletcher's imagery are as follows: Body, Nature. Indoor Life, and Learning. *Indoor Life* includes images dealt with by Spurgeon under the categories, *Domestic*, *Food*, and *Sickness* and *Outdoor Life* includes those dealt with in *Daily Life*. I include Spurgeon's category *Arts* under *Learning*.

Whenever my observation in this paper was utilized in determining the authorship, a reference is made to the part where it appears in *The Anthorship of "Henry VIII."*

Chapter I BODILY IMAGES AND PERSONIFICATIONS

By *bodily images* I mean those derived from the human body, its parts, and its actions. The relationship between bodily images and personifications is very close, and in many cases it is almost impossible to decide whether a given image should be listed under the one or the other. In this chapter, accordingly, I shall discuss these two simultaneously.

As the appendded table shows, both Flether and Shakespeare have a large number of bodily images. [1] There is not much difference between the two playwrights in the proportion of these images to the whole, but in the case of personifications the situation is otherwise: Fletcher exceeds Shakespear by far. This more frequent use of personifications in Fletcher's plays possibly reveals the difference between the two in their attitude towards the treatment of bodily images. As Spurgeon mentions, one of the most important motives for such an abundant use of bodily images in Shakespeare's plays is his "subtle susceptibility to swift movement." She gives seven pages to this discussion and brings out convincing examples. [2] Fletcher has slightly more bodily images than Shakespeare. However, we do not find many examples of Fetcher's revealing his "subtle susceptibility to swift movements." What, then, makes Fletcher use so many bodily images? The chief aim of this chapter is to look for the motive.

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1. p. 63.
2. C. F. E. Spurgeon, *Shakespeare's Imagery and What It tells us*, Cambridge, 1945 pp. 50-56. Hereinafter cited as *Shakespeare's Imagery*.

The Faithful Shepherdess, Fletcher's first pastoral play, supposedly written between 1608 and 1609 and first produced on the stage in 1610, is one of the great achievements of the young playwright. The paly antedates the other three which I shall deal in this paper. It is imitated from Guarini's *Il Pastor Fido*, and contains charming, fluent, and harmonious passages, in which the poet gives scope to his lyrical talent. It is the play in which he uses personifications most abundantly, derived mostly from classical mythology and legends. According to classical tradition he constantly personifies, or rather deifies, natural phenomena, such as winds, seasons, the rising and setting of the sun :

> Here be woods as green
> As any ; air as fresh and sweet
> As where smooth Zephyrus plays on the fleet
> Face of the curled streams : with flowers as many
> As the young spring gives, and as choice as any.
> (*F. S.*, I, iii, 26-30.)[3]

> Boëtes, thou that driv'st thy frozen wain
> Round as ring, and bring a second night,
> To hide my sorrows from the coming light.
> (*F. S.*, IV, iv, 3-6.)

> And smooth as Neptune, when stern Aeolus
> Locks up his surly winds, and nimbly thus
> Can shew my active youth. (*F. S.*, V, iii, 121-123.)

3. The titles of Fletcher's plays are abbreviated as follows: *The Faithful Shepherdess* (*F. S.*), *Bonduca* (*Bond.*) *Monsieur Thomas* (*M. T.*) *Valentinian* (*Val.*). As for the Shakespeare's plays I followed Onion's *Shakespeare Glossary*.

O lend me all thy red,
Thou shamefast Morning, when from Tithon's bed
Thou risest ever maiden! (*F. S.*, I, iii, 175-177.)

Sometimes these images appear unaccompanied by the names of gods and godesses yet according to the context clearly regarded as relating to them :

Our honest actions, and the light that breaks
Like morning from our service, chaste and blushing.
(*Val.*, I. iii, 94-95.)

Here will I wash it in the morning's dew,
Which she on every grass doth strew
In silver drops against the sun's appear.
(*F. S.*, V, iv, 1-3.)

These images, in so far as they are derived from classical mythology which was familiar to Elizabethan audiences, cannot rightly be taken as innovations on Fletcher's part. All that he did was simply to utilize an accepted tradition, choosing images which may properly be listed under the category of *classics*.

In the next stage we find personifications of natural phenomena with much wider range than in classical mythology. Like all poets interested in the pastoral, Fletcher likes to look at natural things—plants, fruits, earth, hills—as human beings having perceptions, passions, and acts. They take delight, they smile, they weep, they even move their parts as a man moves his body. The earth embracing the wanton spring or a dead body, the horizon as the bending brow of a hill, the spread of a plain as a man extending his arms; these images constnatly occur in *The Faithful Shepherdess*.

I love thee, Perigot;
And would be gladder to be loved again
Than the cold earth is in his frozen arms
To clip the wanton spring. (*F. S.*, I, ii, 140-143.)

Hail, holy earth, whose cold arms do embrace
The truest man, that ever fed his flocks
By the fat plains of fruitful Thessaly!
(*F. S.*, I, i, 1-3.)

a bending brow
Of any hill... (*F. S.*, IV, ii, 86-87.)

Through yon same bending plain,
That flings his arms down to the main.
(*F. S.*, I, i, 47-48.)

The prodigious power of nature is expressed in the simple word "womb":

Deign it, goddess, from my hand
To receive what'er this land
From her fertile womb doth send
Of her choice fruits. (*F. S.*, I, i, 69-72.)

The seasons are personified:

There's not a grass on which was ever seen
The falling autumn or cold winter's hand.
(*F. S.*, II. iii, 76-77.)

Fruits and plants are also personified:

My meat shall be what these wild woods afford,
Berries, chestnuts, plantains, on whose cheeks
The sun sits smiling, and the lofty fruits
Pull'd from the fair head of the streight grown pine.
(*F. S.*, I, i, 40-43.)

See how well the lusty time
Hath deck'd their nuts' rising cheeks in red,
Such as on your lips spread! (*F. S.*, I, i, 86-88.)

And give thee many kisses, soft and warm
As those the sun prints on the smiling cheek
Of plums, or mellow peaches.
(*F. S.*, V, iii, 118-120.)

So far as the subject-matter is concerned, these images are more or less stereotyped, and like the images from classical mythology they show only the characteristics common to writers of pastoral poetry. However, what we should remember here is that Fletcher carries this habit of personification according to the convention into his later plays, where the role played by classical mythology and the pastoral conventions is replaced by such personifications as fury, destruction, fortune, death, time, honour, and shame,

But there to bear the field, then to be conquerors,
Where pale Destruction takes us, beaten,
In want and mutinies, ourselves for handfuls,
And to ourselves our own fears, needs a new way,
As sudden and a desperate executor. (*Bond.*, I, ii.)

And yet behold those slaughters
The dry and wither'd bones of Death would bleed at.
(*Val.*, IV, iv, 78-79.)

Twenty deaths
Attend my bloody staff. (*Bond.*, IV, ii.)

Time is the eater of our bodies :

To rusty time, that eat our bodies up,
And even began to prey our honours.
(*Val.*, IV, iv, 195-196.)

This class of personifications is especially abundant in *Bonduca* :

This day pale Terror sit, Horrors and ruines
Upon our executions ; claps of thunder
Hang on our armed carts, and 'for our troops
Despair and Death ; Shame beyond these attend 'em.
(*Bond.*, II, iv.)

Divine Andate, thou who hold'st the reins
Of furious Battles, and disordered War,
And proudly rol'st thy swarthy chariot wheels
Over the heaps of world and carcasses,
Sailing through seas of blood ; thou sure-steel'd sternness,
Give us this day good hearts. (*Bond.*, III, i.)

Look how they hang like falling rock, as murdering
Death rides in triumph Drusus ; Fell Destruction
Lashes his fiery horse, and round about him
His many thousand ways to let our souls.
(*Bond.*, III. v.)

Thus, a large number of personifications may be observed in the four plays. To quote the figure, among 798 images observed, 92

images are personification (11.7%), while among 970 images observed by Spurgeon in Shakespeare's five plays, 74 are personifications (7.6%).[4] This comparison reveals an interesting fact. In the passages quoted above it is seen that several verbs of bodily action center around one personification; and chiefly these verbs that make the number of Fletcher's bodily images so large.

Apart from these passages where Fletcher uses conventional personifications we do not find many instances of verbs of bodily action. The following are some of the examples:

> All your arts
> (As I shall give instructions) *screw* to th' hight,
> For my main piece is now a-doing.
> (*Val.*, II, i, 44-46.)
>
> Is not
> The sacred name and dignity of Caesar
> (Were this Aecius more than man) sufficient
> To *shake off* all his honesty? (*Val.*, IV, i, 160-163.)
>
> Let go, thou serpent, that into my breast
> Hast with thy cunning *dived*! (F. S., III, i, 302-303.)
>
> If we can *wipe out*
> The way of your offences,.... (*Val.*, III, ii, 80-81.)
>
> From our swords
> Filch our revenges basely! (*Bond.*, III, v.)
>
> Oh, penny-pipers, and most painful penners
> Of bountiful new ballads, what a subject,
> Is *crept* upon ye! (*Bond.*, V, ii.)

4. p. 63.

Certainly these examples are similar to Shakespeare's uses of verbs of bodily action ; however, when we compare them with the bulk of Shakespeare's verbs that indicate such nimble actions as jumping, leaping, diving, running, sliding, climbing, and dancing, Fletcher cannot approach him either in number or in vividness. For example in Shakespeare's plays we find many passages where one image of swift action, calling forth other similar images, draws a picture of cinema-like transition :

> If it shall please
> you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you shall *run a certain course* ; where, if you *violently proceed* against him mistaking his purpose, it would *make a great gap* in your own honour, and *shake in pieces* the heart of his obedience.
>
> (*K. L.*, I, ii, 85-93.)

> love cools, friendship
> *falls off*, brothers *divide* : in cities, mutinies ; in countries, discord ; in palaces, treason ; and the bond *cracked* 'twixt son and father. This villain of mine comes under the prediction ; there's son against father : the king *falls* from bias of nature ; there's father against child.
>
> (*K. L.*, I, ii, 115-121.)

> I *stole* all courtesy from heaven,
> And *dressed* myself in such humility
> That I did *pluck* allegiance from men's hearts.
>
> (*1H4*, III, ii, 50-52.)

This technique is foreign to Fletcher.[5] In the four plays I find only two examples :

> Hark, how they shout to the battle! how the air
> *Totters*, and *reels*, and *rends a-pieces*. (*Bond.*, III, v.)
>
> Yet your love,
> However you may seem to lessen it
> With these dislikes, and *choke* it with these errors,
> Do what you can, will *break out* to excuse him.
> (*M. T.*, I, iii, 12-15.)

So far as I have observed, the greater part of Fletcher's bodily images arise from his predilection for conventional personification, and he cannot match Shakespeare's subtle susceptibility to quick and nimble action.

It is observed by Spurgeon that in *King John*, *King Lear*, *Coriolanus*, and *Henry VIII*, bodily images are woven interrelatedly into the themes of the plays.[6] Though Fletcher uses bodily images more frequently than Shakespeare, no such relationship between images is observed in the four plays.

5. cf. *The Authorship of "Henry VIII,"* Part II, *Eibeibungaku*, Vol. II, No. 3, pp. 50-51.
6. *Shakespeare's Imagery*, pp. 245-258, 338-343, and 347-349.

Chapter II IMAGES FROM NATURE

Another large proportion of Fletcher's images is drawn from nature. It is natural that the poet who shows such an ardent inclination towards the pastoral should decorate his style with images drawn from nature, especially from growing things and changes of weather, which were intimate matters to shepherds watching their herds in the fields of old Thessaly. Shakespeare, too, displays his intimate acquaintance with rural life and the images that belong to this category form a dominant proportion of the whole. However, here again emerges the difference between the two in their attitude towards nature. Shakespeare sometimes displays accurate knowledge of crops and gardening, or "growing things." Unlike Shakespeare, Fletcher does not show any such first-hand knowledge, though his plays are abundant in nature images which give them a certain postoral atmosphere.

Growing Things. In *The Faithful Shepherdess,* when Clorin stands by her sacred place near the tomb of her husband, telling what magic powers the herbs have, Fletcher introduces a series of various herbs :

> you, that only can
> Help or kill nature, drawing out that span
> Of life and breath even to the end of time :
> You that these hands did crop, long before prime
> Of day ; give me your names, and, next, your hidden power.
> This is the *clote* bearing a yellow flower.
> And this black *hoarhound,* both are very good

For sheep or shepherd bitten by a wood
Dog's venom'd tooth ; these *rhamnus'* branches are,
Which, stuck in entries, or about the bar
That holds the door fast, kill all inchantments, charms, —
Were they Medea's verses —that do harms
To men or cattle : these for frenzy be
A speedy nad sovereign remedy,
The bitter *wormwood, sage,* and *marigold,*
Such sympathy man's good they do hold :
This *tormentil,* whose virtue is to part
All deadly killing poison from the heart :
And, here, narcissus' root, for swellings best :
Yellow *lysimachus,* to give sweet rest
To the faint shepherd, killing where it comes,
All busy gants, and every fly that hums :
For leprosy, darnel and celandine,
With *calamint,* whose virtues do refine
The blood of man. (*F. S.*, II, ii, 7-31.)

A Midsummer Night's Dream, it is suggested, Fletcher has imitated in several passages of *The Faithful Shepherdess,*[1] has a good number of this type of images ; nevertheless, the flowers that Shakespeare introduces are mostly of very common kinds. Even the herb which Oberon uses to deceive his consort is called *love-in-idleness* while most of the images found in the above quotation leads me to conclude that Fletcher has copied the names of the herbs and flowers from books. I suspect that Fletcher might never have seen any of the flowers named in the above passage except the narcissus and marigold. This sophistication and the tendency to quote from books

1. D. M. McKeithan, *The Debt to Shakespeare in the Beaumont-and-Fletcher Plays*, Austin, Texas, 1938, pp. 91 ff.

and follow popular beliefs are in accordance with his usual procedure, and we do not find many examples of fresh vivid use of plant-imagery. Lucina, accusing the emperor of ruthlessness, quotes a popular belief :

> And when he weeps, as you think, for his vices,
> 'Tis but as killing drops from baleful yew-trees,
> That rot their honest neighbour.
> (*Val.*, III, i, 258-260.)

Thenot uses the image of "laurel and thunder," which is also one of the Renaissance popular beliefs :

> 'Twere but to me like thunder against the bay,
> Whose lightning may enclose, but never stay
> Upon his charmed branches ; such am I
> Against the catching flames of woman's eye.
> (*F. S.*, V. iii, 39-42.)

Also, Maximus, having persuaded the two eunuchs to kill the emperor, expresses his ambition by means of the Elizabethan stock-image of a sailing cedar :

> I am sure the soldier loves me, and the people,
> And I will forward, and, as goodly cedars,
> Rent from Oeta by a sweeping tempest,
> Jointed again and made tall masts, defy
> Those angry winds that split 'em, so will I,
> New-piec'd again, above the fate of women,
> And made more perfect far than growing private,

Stand and defy bad fortunes. (*Val.*, V, iii, 32-39.)

Curiously enough, Fletcher repeats this image almost word by word later in *Bonduca*, when Suetonius expresses his brave decision to defy the Britains. This time, he uses the image of a pine instead of a cedar. Notice how Fletcher is handling the image in a stereotyped way :

As a pine
Rent from Oëtna by a sweeping tempest,
Jointed again and made a mast, defies
Those angry winds that split him, so will I,
Piec'd to my never-failing strength and fortune,
Steer thorough these swelling dangers.
(*Bond.*, I, ii.)

We notice that the contexts of these two passages are similar. In the former, Maximus, whose wife was violated by the emperor, is now aspiring to the throne, having taken vengeance on the violator. In the latter, Suetonius, whose army was defeated by the Britains the day before, is now trying with renewed courage to defeat them. Certainly it was the similar atmosphere that led Fletcher to repeat the same image. [2]

Images drawn from pines and cedars occur in various contexts. Lucina, whose chastity was violated by the emperor, makes up her mind to kill herself lest she should become a stain on the honour of the Maximi. She praises the fame of the family, using the

2. cf. p. 61. Also see my discussion in Chapter II, "Imagery in Determining Authorship" in *The Authorship* of "*Henry VIII*," Part I, *Eibeibungaku*, Vol. II, No. 2.

image of spreading cedars :

> His fame and family have grown together,
> And spread together, like two sailing cedars,
> Over the Roman diadem. (*Val.*, II, vi, 24-26.)

Perigot praises the beauty of Amoret as :

> you are
> Straighter than the straightest pine upon the steep
> Head of an ag'd mountain. (*F. S.*, I, ii, 64-65.)

Gardening. Fletcher's images drawn from gardening are mostly concerned with "planting," "rooting," "sowing," "pruning," "lopping," "plucking," "grafting," and "withering." Almost all the images of this category involve the simplest kind of metaphorical use of the verbs and show the only conventional aspects of Elizabethan imagery. Fletcher has also the common image of pulling fruits from trees. Alexis cries out, searching for Cloe in the darkness of the wood :

> Cloe, answer me!
> Alexis, strong Alexis, high and free,
> Calls upon Cloe. See mine arms are full
> Of entertainment, ready for to pull
> That golden fruit which too too long hath hung
> Tempting the greedy eye. (*F. S.*, II, iv, 27-32.)

Thenot compares charming beauty with a fruit-laden tree :

No, were she more enticing than the store
Of fruitful summer, when the loaden tree;
Bids the fairest traveller be bold and free.
(*F. S.*, V, iii, 36-42.)

In both cases the fruit is compared to the enticing beauty of a woman. In the second example, Fletcher personifies a "fruit-loaden" tree in his favorite manner and makes a fine contrast with a fainting traveller, an image which skillfully describes the attractiveness of Clorin.

Among the favorite images of Shakespeare is one drawn from weeds. Because of its vitality men's evil is often compared with weeds which, unchecked, will grow into an overwhelming power and destroy precious plants. Queen Margaret, warning the king against the good Duke Humphrey, urges his removal:

Now 'tis the spring, and weeds are shallow-rooted;
Suffer them now, and they'll o'ergrow the garden,
And choke the herbs for want of husbandry.
(*2H6*, III, i, 31-33.)

In *Richard II* a gardener's servant compares England with an untended garden:

Our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit-trees all unpruned, her hedges, ruin'd,
Her knots disorder'd and her wholesome herbs
Swarming with caterpillars? (*R2*, III, iv, 44-48.)

Fletcher never employs the image of a gardener tending a gar-

den.[3] He has two images drawn from weeds, but they are in a context different from Shakespeare's. The three flatterers of the emperor are sent to kill Aecius but they are too cowardly to perform the deed. Aecius cries out in scorn of them:

> I'll follow ye, and ere I die, proclaim ye
> The weeds of Italy, the dross of nature!
> Where are ye, villains, traitors, slaves?
> (*Val.*, IV, iv, 242-244.)

Maximus, having succeeded to the empire, praises his consort formerly the wife to the late emperor, using the weed image:

> Oh, thou virtue!
> Were it to do again, and Valentinian
> Once more to hold thee, sinful Valentinian,
> In whom thou wert set as pearls are in salt oysters,
> As roses are in rank weed,[4] I would find
> Yet to thy sacred self a dearer danger:
> The gods know I honour thee! (*Val.*, V, vi, 32-83.)

In both cases the emphasis is not on the vicious power of the weed to ruin the precious plants, but on its worthlessness.[5]

Another Elizabethan image of canker-eaten-flowers is also a favorite of Fletcher. It appears in the context of honour or chastity being ruined by evils. The following are examples:

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3. See *The Authorship* of "*Henry VIII*," part 1, pp. 39-41.
4. Spurgeon here observes Fletcher's ignorance of gardening: "Roses are not in the habit of growing in the midst of rank weeds." *Shakespeare's Imagery*, p. 90.
5. cf. *The Authorship of "Henry VIII,"* Part I, pp. 46-48.

Ye golden canker-worms, that eat my honours.
(*Val.*, IV, i, 30.)

Monster stay,
Thou that are like a canker to the state
Thou liv'st and breath'st in, eating with debate
Through every honest bosom, forcing still
The veins of any that may serve thy will.
(*F. S.*, V, iii, 132-136.)

The women by this time are worming of her;
If she can hold out them, the emperour
Takes her to task. (*Val.*, II, vi, 2-4.)

Spurgeon observes the image of untimely frost and sharp wind nipping buds newly born. [6] No such images are found in the four plays by Fletcher. The one most similar to this is used when Sebastian pleads with Cellide not to love Francisco:

Take to your better judgement my declining,
My age hung full of impotence and ills,
My body budding now no more,—sear winter
Hath seal'd that sap up: at the best and happiest
I can but be your infant, you may nurse.
(*M. T.*, II, v, 71-75.)

No concept of untimeliness is observed in this passage.

Fletcher has an image from the scarecrow, which is not found in Shakespeare. Hengo says in scorn of the hungry Romans:

6. *Shakespeare's Imagery*, pp. 46, 88, 91, & 292-293.

Like empty scabbard they look all, no mettle in 'em ;
Like men of clouts, set to keep crows from orchard ;
Why, I dare fight with these. (*Bond.*, II, iii.)

Rivers. In the four plays, twelve river images are found, of which four are perfunctory. Twelve in four plays is rather a large number in an Elizabethan writer, and it is worthy of note that more than half of them are vivid ones. Like Shakespeare, Fletcher seems to be interested in images of floods. In *Valentinian* Afranius describes the power of the common people through the image of a flood destroying a rotten bridge :

O turning people !
Oh people excellent in war, and govern'd
In peace more raging than the furious north,
When he ploughs up the sea, and makes him brine,
Or the loud falls of Nile ; I must give way,
Or like a rotten bridge that dares a current,
When he is swell'd and high crackt, and farewell.
(*Val.*, V, iv 40-47.)

In *The Faithful Shepherdess* we find another image of flood. The river god tells Amoret that the people

shall be free
From raging floods, that as they pass
Leave their gravel in the grass.
(*F. S.*, III, i, 455-457.)

Thus Flether seems to be much interested in the disasters caused

by floods as they crack bridges and sweep fields, leaving gravel as they pass. A similar image is found in, *Philaster*, which is not one of the four plays under consideration:

> Like a wild overflow, that swoops before him
> A golden stack, and with it shakes down bridges,
> Cracks the strong hearts of pines, whose cable-rots
> Hold out a thousand storms, a thousond thunders,
> And, so made mightier, takes whole villages
> Upon his back, and in that heat of pride
> Charges strong towns, towers, castles, palaces,
> And lays them desolate. (*Philaster*, V, iii, 9-16.)

Though Shakespeare has a large number of flood-images, he does not show any particular interest in the disasters that a flood leaves behind. His interest is rather in the rapid movement itself, the overwhelming liveliness of the flood—the same characteristic that he shows in dealing with bodily images.[7]

Fletcher, unlike Shakespeare, shows vivid observation of dead water, its heavy dull movement:

> It is not strange, among so many a score
> Of lusty bloods, I should pick out these things
> Whose veins like a dull river far from springs,
> Is still the same, slow, heavy, and unfit
> For stream or motion, though the strong winds hit
> With their continual power upon his sides?
> (*F. S.*, I, iii, 146-151.)

7. *Ibid.*, pp. 93-95.

Another image of dead water is found in *The Faithful Shepherdess*. This time Fletcher vividly depicts the transition from running water to a dead swamp:

> Give me some black place
> Where never sunbeam shot his wholesome light,
> That I may sit and pour out my sad sprite
> Like running water, never to be known
> After the forced fall and sound is gone.
> (*F. S.*, IV, 8-12.)

A similar image is found in the same play. Here, as in the example quoted above (i, iii, 146-151.), love's passion is compared with running water, which, consuming its strength on its way, is brought to dullness:

> I will not entertain that wandering thought,
> Whose easy current may at length be brought
> To a loose vastness. (*F. S.*, II, iv, 11-13.)

Another phase of unmoving water is observed in Sebastian's speech when he says,

> Thou wert ever
> Learning to laziness, and loss of spirit.
> Thou slept'st still like a cork upon water.
> (*M. T.*, II, iii, 23-25.)

These examples indicate Fletcher's interest in dead water, motionless, lifeless: and this is far removed from the enthusiasm that

Shakespeare shows for rapid movement.

Fletcher calls up the names of particular rivers:

> If I stay behind,
> An everlasting dullness, and the wind,
> That as he passeth by shuts up the stream
> Of Rhine or Volga, whilst the sun's hot beam
> Beats back again, seize me, and let me turn
> To coldness more than ice: oh how I burn
> And rise in youth and fire! (*F. S.*, I, iii, 185-191.)

In *Valentinian*, when the emperor, poisoned, feels a consuming heat in his heart, he calls upon the Danube and the Volga to cool it:

> *Emp.* Danubius,
> I'll have brought through my body —
> *Eud.* God give comfort.
> *Emp.* And Volga, on whose face the north wind freezed,
> I find an hundred hells, a hundred piles
> Already to my funerals are flaming!
> Shall I not drink? (*Val.*, V, ii, 31-35.)

The rivers are to cool the burning heat of carnal desire in the first passage, and of poison in the second. Just as we have observed in images taken from growing things that the concept of aspiring for a great undertaking at the bottom of misery calls forth the image of sailing cedar and pine, so here the concept of heat and the desire to be cooled call forth these images of the Rhine, Danube, and Volga. [8]

8. cf. pp. 52-53.

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This normal idea that cool water quenches thirst and pacifies the troubled sense is often referred to in the images drawn from rivers, streams, and fountains. In the following passages no concept of coolness is expressed explicitly until the emperor cries out for drink, but it is almost infallibly evident that the desire for being cooled gives rise to the images, such as gentle showers, a purling stream, and silver rain:

MUSIC AND SONG

Care charming sleep, thou easer of all woes,
Brother to death, sweetly thyself dispose
On this afflicted prince, fall like a cloud
In gentle showers, give nothing that is loud,
Or painful to his slumbers; easy, sweet,
And as a purling stream, thou son of night,
Pass by his troubled senses; sing his pain
Like hollow murmuring wind, or silver rain
Into this prince gently, oh gently slide,
And kiss him into slumbers like a bride.

Emp. O gods. gods: drink, drink, colder, colder
Than snow on Scythian mountains.

(*Val.*, V, ii, 13-22.)

(Chapter II to be continued.)

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IMAGERY RATIOS OF
FLETCHER'S FOUR PLAYS & SHAKESEARE'S FIVE PLAYS[a]

Classifications	Fletcher	Shakespeae[b]
Body	63 (7.9%)[c]	55 (5.7%)
Personifications	92 (11.7%)	74 (7.6%)
Nature	187 (23.5%)	168 (17.3%)
Animals	70 (8.8%)	130 (13.4%)
Indoor Life	129 (16.2%)	219 (22.7%)
Outdoor Life	146 (18.2%)	172 (17.7%)
Learning	104 (13.2%)	139 (14.3%)
Miscellaneous	7 (0.3%)	13 (1.3%)
Total Images	798	970

a. The Plays dealt with in this table are:
Fletcher: *The Fiathful Shepherdesss, Bonduca, Monsieur Thomas,* and *Valentinian.*
Shakespeare: *Romeo and Juliet, Richard II, As You Like It, Macbeth,* and *The Winter's Tale.*

b. For Shakespeare the figures are worked out from Spurgeon's materials shown in "Chart Showing Range and Subjects of Images In Five of Shakespeare's Plays," *Shakespeare's Imagery And What It Tells Us,* Chart I.

c. The percentage in parentheses shows the ratio of that particular image to the total number of images.

The present author does not claim that the figures in the table are accurate in the sense that they should exactly agree with the results of other obseverations, for slight variations in the standard of classifying imagery should be allowed in this type of description. The figures, therefore, are in no cases utilized in determining the authorship of *Henry VIII.*

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